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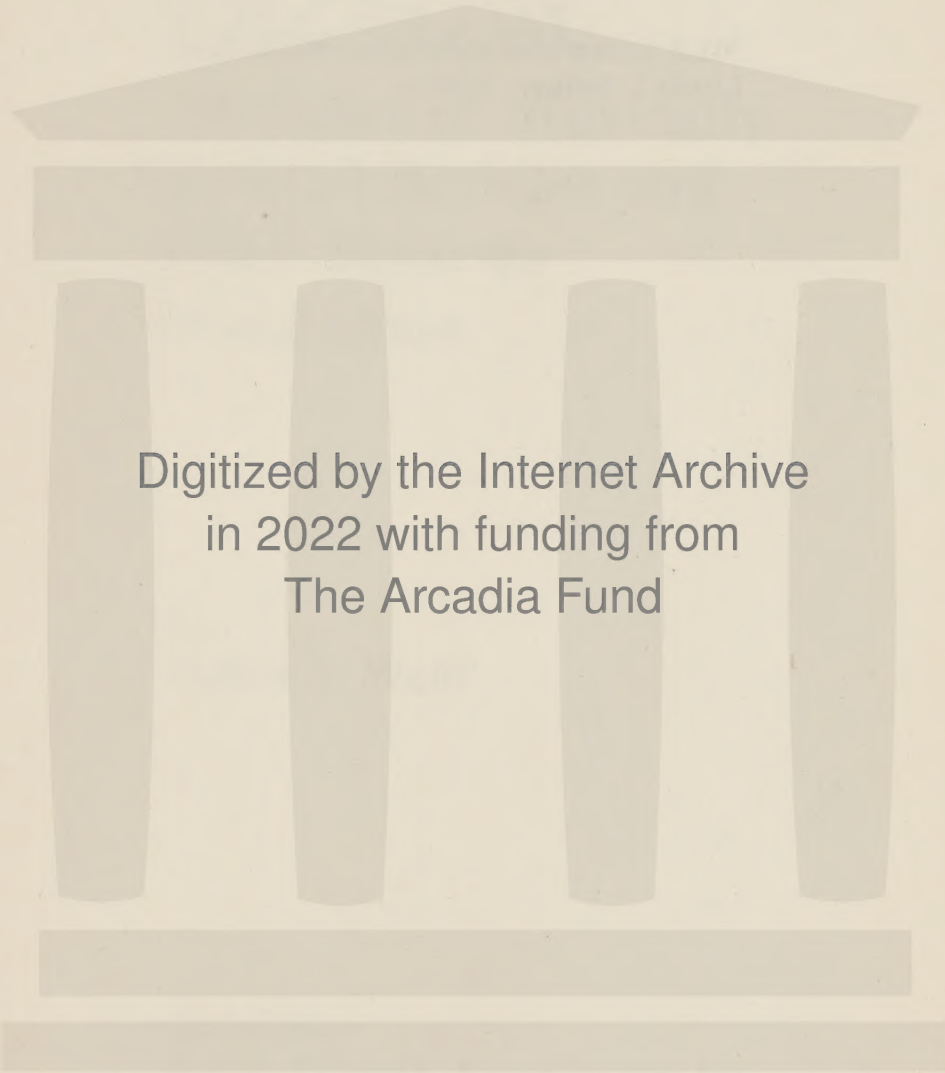
SPECULUM:

An Index of Musically Related Articles and Book Reviews

Second Edition

by
Arthur S. Wolff

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Number 9*



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PREFACE

This updated and revised index facilitates quick location of all material relevant to the art of music culled from articles, reviews, reports, notes, memorials, and bibliographies contained in *Speculum*, a *Journal of Medieval Studies* from Volume 1, 1926 through Volume 54, 1979.

Numbered entries are for articles in *Speculum* arranged by their authors and for monographs, essays, musical editions, etc. reviewed therein arranged by their authors, editors, or titles as appropriate. Each numbered entry includes the full citation. (Thirty-five entries are later additions and are accommodated by the addition of lower-case letters.) All other entries serve as references from subjects, titles, catchword-titles, and reviewers' names to numbered entries. Each full bibliographic citation includes volume (year):page number.

Examples of the various kinds of entries follow:

- | | |
|---|---|
| 118 Hewitt, Helen, <i>Harmonice musices odhecaton A</i> .
Rev.: H. Leichtentritt, 18 (1943):124-27 | Review of Hewitt's edition |
| 119 Hibberd, Lloyd, "Estampie and Stantipes,"
19 (1944):222-49 | Article |
| Hibberd, Lloyd (reviewer), 146, 216;
(subject), 201 | Reviewer's name: as reviewer
of books entered as 146 and
216; as subject in article 201 |
| hymn, 4, 21, 175...; Byzantine, 44, 65... | Subject: as such in articles
4, 21, 175, etc.; as qualified
subject in 44, 65, etc. |

While many articles treat musical subjects exclusively, others vary widely in musical interest. A number of studies, though exemplary in substance, relate to music or to some aspect of musical scholarship in an ancillary or incidental way: Gumbert and Pope (codicology, diplomatics) 111, 191; Collins, Rudick, and Wall (dramaturgy, performance practice in plays) 61, 213, 238, 272; Blount (folk legend, place names) 30; Gransden (realistic observation) 108; Marshall (troubadour text editing) 149, 150; Meyer-Baer, Pacht, and Remnant (iconography) 154, 180, 205; Crane and Seebass (organology) 69, 227; Creed and Stevens (performance practice) 70, 241.

Other studies that mention music have been excluded from the index, however. These include the "beautiful horn sequence" in the *Chanson de Roland* where the hero sounds his oliphant on the battlefield of Roncevaux [Nichols, 44 (1969):51-77]; various monastic canons decreeing that the monks shall, among other duties, ritually sing

Preface

or perform mass and office; a study of onomatopoeia in riddles and the "folkloristic belief that swans sang with their wings" [Nelson, 49 (1944):421-40]; the author who betrays "a tin ear for the music of Chaucer's irony" [Grennen, 49 (1974):158-59]; the lines "Joy is known, ranked around music" [Nitze, 29 (1954):698] or the whereabouts of the music to Fulbert of Chartres' hymn for peace during the eleventh-century peace movement [MacKinney, 5 (1930):181-206].

Also omitted are many nonmusical and specialized articles that, for instance, may relate to genres of poetry that are known to have been sung [i.e., the *chanson de geste* in the review of Belanger's *Damadien: The Religious Context of the French Epic* by R. J. Cormier, 52 (1977)]. On the other hand, Yerushalmi's review fails to mention whether Samelson's "Romances and Songs of Sephardim" contains music; therefore it was listed, though unnumbered.

Some brief notices of recent publications of musical interest that occur without critical treatment are also excluded from this index (i.e., Frederic L. Cheyette's notice of Cosman and Chandler, eds, *Machaut's World: Science and Art in the Fourteenth Century*, 54 (1979):882).

For their unselfish efforts in helping prepare the final copy, special acknowledgements are due Professor David Austin, Music Librarian; Dr. Walter J. Wentz; Kathy Wolff, Wichita State University; and Linda Solow, Music Librarian, The Libraries of the Massachusetts Institute of Technology.

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